

Ante Bellum
SUBURBAN VILLAS
and
RURAL RESIDENCES
OF FAYETTE COUNTY
KENTUCKY

and some
OUTSTANDING HOMES
OF LEXINGTON



a cartographic guide to the
early architecture of the heart of
the bluegrass country

by Clay Lancaster
Lexington, Kentucky

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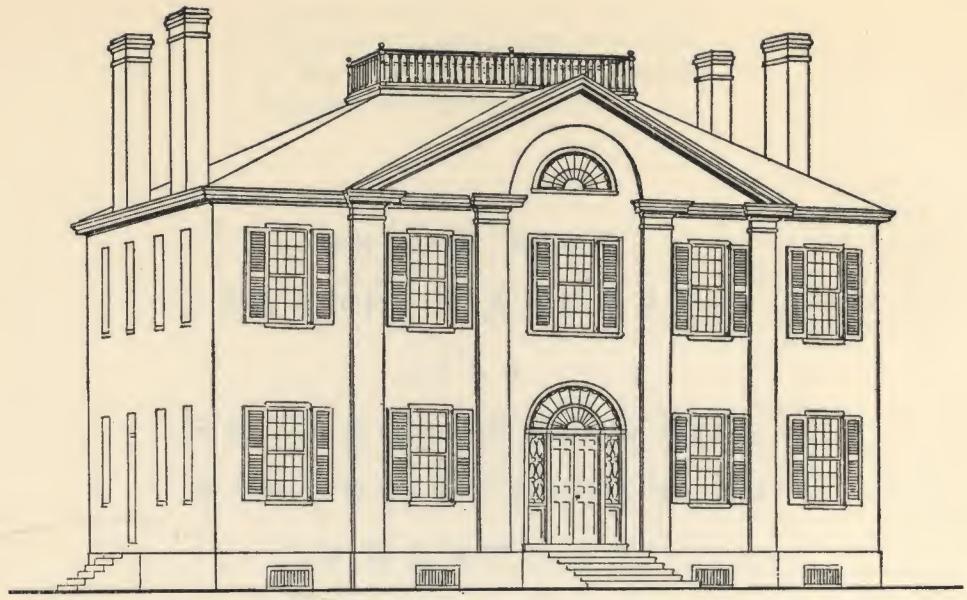
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Note: Cover illustration is ROSE HILL,
Mulberry (N. Limestone) Street.

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O F L E X I N G T O N

a cartographic guide to the
early architecture of the heart of
the bluegrass country

by Clay Lancaster
Lexington, Kentucky



Matthew KENNEDY House on Mulberry (N. Limestone) Street
(restored)

Fayette County, one of the three original counties into which Kentucky was divided by the Assembly of Virginia in 1780 and later subdivided with the development of the Commonwealth, acquired approximately its present proportions about 1798. Situated in the very center of Kentucky its early growth was rapid because of the desirability of its fertile, well-watered soil and the natural beauties of its rolling hills and deep forests. In Kentucky, it will be remembered, the colonists met with little native opposition due to the fact that Indian encampments were few, the area being reserved for a hunting ground by tribes living north and south of its boundaries. Kentucky, therefore, was one of the first inland regions to be settled. The first wave of immigration came as a result of extensive land grants bestowed by the colonial and national governments upon men for services during the French and Indian, and Revolutionary Wars.

Building a home is the chief form of creative expression of settlers moving into virgin territory. The solution of new practical problems, the attempt to reproduce accustomed conveniences, and the interpretation of accepted elegancies, all combine into new art forms with their own peculiarities. On the accompanying map, entitled *Ante Bellum SUBURBAN VILLAS and RURAL RESIDENCES OF FAYETTE COUNTY KENTUCKY and some OUTSTANDING HOMES OF LEXINGTON*, the object has been to present a graphic survey of domestic building in the bluegrass region, geographically scaled $1\frac{3}{8}$ inches to the mile, with an insert plan of the city of Lexington represented $6\frac{3}{4}$ inches to the mile. Sketched in perspective on the map are over 300 county residences and a selection of some 30 examples inside the city limits, each one restored—insofar as possible—to its appearance at the time of the Civil War.

The county roadways, water courses, and streets in Lexington* are based upon a *TOPOGRAPHICAL MAP OF THE COUNTIES OF BOURBON, FAYETTE, CLARK, JESSAMINE AND WOODFORD, KENTUCKY, FROM ACTUAL SURVEYS, revised and corrected by E. A. and G. W. Hewitt, published by Smith, Gallup & Co., New York, 1861*, copies of which are owned by Duncan Tavern in Paris and several private collectors. Except for a few marginal views the Hewitt map

*One will find a number of connecting roads and many streets in the city cut through in recent decades; but the pikes (turnpikes) radiating from Lexington have remained approximately the same, the name of the Cynthiana Pike, though, having been changed to the Russell Cave Pike, and Russell's Road becoming the Greenwich Pike. The Hornsback Mill at present is called the Brier Hill Road, the section of the Chilesburg Road north of the Winchester Pike has become Royster Road, and over on the western extremity of the county Harriet's Mill Road is now the Bethel Road. In Lexington, Mulberry Street is known as Limestone or "Lime," Back has been renamed Deweesee, Winslow currently is called Euclid Avenue, and Lower is Patterson Street.

is not pictorial, showing only the location of city and county houses, the identity of the latter indicated by the name given the place or that of its owner in 1861. Stress has been laid upon the rural buildings because there exists a color lithographic *VIEW OF THE CITY OF LEXINGTON, KY.* (a print of which, owned by Mr. James Molloy of Lexington, has been photographed and given fair circulation), published during the mid 1850's by Middleton, Wallace and Company of Cincinnati, which, because it is a contemporary work—though including only as far north as Fifth Street and lacking somewhat in accuracy—gives a more complete picture of the city dwellings than any one could hope to reconstruct today. A greater percentage of the old houses have remained intact in the country than in the city up to recent years, making it possible to accumulate a sufficient number of examples for a worthwhile and representational study. However, the destructive tide of rapidly expanding suburbs of late years has been an important factor in prompting the current project, throwing in strong relief the necessity of recording our heritage of ante-bellum architecture now, if it is to be recorded at all. For reasons of presentation the location, orientation and comparative sizes of houses on the present map are to be considered as approximate, their relative magnitudes accurately indicated in the 40 odd floor and plot plans of select buildings distributed along the borders of the map, on a scale, respectively, of 40 and 120 feet to the inch. The plans of country houses are arranged more or less chronologically along the righthand edge from top to bottom, whereas those of town houses have been fitted in where convenient in the space available below the map.

The houses built in Fayette County during the eight decades preceding the Civil War fall into several distinct categories and periods. The earliest are of log, frame and stone construction. After the introduction of brick as a building material the divisions are designated by styles, each with recognizable conventionalities. As wealth, production facilities, and intercourse of ideas increased, houses became more opulent in every respect, culminating in the villas of the revival styles built during the 1840's and 1850's. In order to make meaningful the houses depicted on the map, in the following pages will be given a brief analysis of the successive stages of development, listing examples belonging to the various building types within each period.

LOG HOUSES

The earliest houses of log have not survived, not so much because of their antiquity as because of their construction of perishable, unseasoned timbers, immediate use being made of trees felled for the clearing, the branches stripped off and the logs notched at the ends for corner joints.

The reconstructed fort at Harrodsburg gives a good idea of the first pioneer structures. Later, care was taken to allow logs to age properly, and they were squared for a more workmanlike job. Log houses consisted of a single or multiple rooms, and some were of two or more stories. Typically southern are the "dog-trot" and "saddle-bag" schemes, the former with a breezeway between the two (or more) rooms, and the second having a stone chimney between the rooms that were some feet apart, with roofed-over storage spaces flanking the chimney. One notes that the greatest number are to be found around the perimeter of the county, away from the population center, where the intense desire of keeping up with the times permitted few to remain for long.

Known log houses in the southeast section of the county include the JONES house (near river), two on the Cleveland place (Richmond Pike), BIRD HILL (in a ruined state), EVANS, CARR (Tates Creek Pike), and the cabin back of the HUNTER house; the saddle-bag cabin on the BERRY place (Armstrong Mill Road—see plan), WATTS (above Athens), and the GEES house (3 mi. NW). Continuing north of the east end of the Winchester Pike, log construction constitutes the front part of the ALBERTI PLACE and the rear wing of the nearby DARNABY house, the easternmost DARNABY house (originally an unusual two-storied, dog-trot type) on the Chilesburg (now Royster) Road (see plans of last and of the ALBERTI PLACE), the WEBB house (present-day Ware Road), and the HENDERSON, BEATTY, FRY CABIN and eastern HARP houses on or near the Paris Pike. There are several scattered around the apex of the county, including the WILSON house (now mostly in ruins) above CORINTHIA, the nearby NUTTER house, the CARRICK house beyond (on present Lemon's Mill Road), and a two-room specimen a half-mile east of PLEASANT RETREAT on the Iron Works Road. In the western reaches of the county is the BATES house (Spurr Road), the O'NEAL on the Leestown Pike, and the group of similar houses including the PEARSON, STONE, MULDROW and WORLEY near South Elkhorn Creek. The two-storied cabin on the WOOLFOLK place (see plan) and the CLEMENS house farther up the stream, the McLEAR on the Nicholasville Pike (at Downing & Wilson's Road), two on Stone's Road, and the Rev. Adam RANKIN house (1784—see plan) on High Street in Lexington conclude the list. Most of these are clapboarded over by way of protection from the weather.

FRAME HOUSES

There are a few surviving frame houses from the early period, some of which undoubtedly have log cores and some are brick filled. Beginning again in the lower right corner of the map, the houses of

wood are LOCUSTON, the east end of the DEVORE house, the BERRY house (Armstrong Mill Road), the McCONATHY house (Tates Creek Pike—original kitchen a two-story, separate building), and the two centermost houses in the main row at Athens. Below the Frankfort Pike is ELK VIEW, which also is of wood, as is the south portion of the MOORE house near Bethel in the west section of the county. The SIDENER and COONS houses to the left of the upper extremity of the Cleveland Pike, the back wing of CEDAR GROVE farther down on the right side, and parts of the big McCANN house on Todd's Road are other frame examples.

STONE HOUSES

The alternative, non-processed early local building material to logs was stone. Stone houses range from crudely built structures of flat surface rock to neatly constructed houses of ashlar. They are not numerous. The group consists of the McCONNELL house (*ca.* 1780—outside Lexington on the Frankfort pike), the BOGGS (mid 1780's, Athens-Walnut Hill Road), GRIMES (1813—squared blocks, "Flemish Bond") and part of the DEVORE house in the southeast part of Fayette County; the Frederick SHRYOCK house (1804—off Haley Pike, near Avon—see plan), the RUSSELL house (guest house on Poplar Hill Farm) on the Cynthiana (Russell Cave) Pike, STONELEIGH on the Greendale Pike and its twin at the old curve in the Versailles Pike beyond the South Elkhorn, PISCATORIAL RETREAT (below Leestown Pike and county line), and part of the PATTERSON house in Lexington. Most of the stone houses are near the larger streams.

EARLY BRICK HOUSES

The earliest houses of brick in the Bluegrass are of simple cubic forms, their plainness relieved by cornice and other moldings of wood, often carved and always painted a light color by way of contrast to the dark red walls. The brick was laid in one of two patterns, the "best" walls in Flemish bond, of alternating "headers" and "stretchers," that is, the exposed ends or sides of the bricks. Walls that were not built so much for show were put up in common bond of several rows of stretchers to one of headers. Rooflines were simple, usually gabled with garret window at the ends; dormers were rare. Many two-storied dwellings have a projecting stringer or belt course at the level of the upper floor, such as ELLERSLIE on the Richmond Pike, the front half dating from the 1780's, the rear added about five years later (demolished 1948—see plan). Other belted houses are the original block of the neighboring CHRISTIAN PLACE (see plan) and the GIBSON and McMAHAN houses, the house at the bend of the Walnut Hill Pike, SPRING VALLEY,

BAXTER (2nd floor removed) and PRATHER houses on the Jack's Creek Road and its extension, SHADY GROVE, MARTIN, BERRY and RETREAT (1792—razed 1955) on the Tates Creek Pike, the HART place on the Armstrong Mill Road, the GIST house on the Clay's (Mill) Road southwest of Lexington, the WELLS house near South Elkhorn, HAZEL DELL on the Harrodsburg Pike, the HALL house, ROSE HILL and STONY POINT (see plan) on the Parker's Mill Road, VALLEY RETREAT (altered) and LOCUST HILL near the west county line, part of the MOORE house near Bethel, the COOPER house (at Spindletop Farm) on the Iron Works Road, and the JOHNSON house on the Cynthiana Pike. Although typically an eighteenth-century feature, the belt course continued in use here at least as late as 1815.

The most engaging residence of which a part predates 1800 is HURRICANE HALL, on the upper stretch of the Georgetown Pike, also one of the best preserved of its period (see plot and floor plans). Another contemporary house, small but important historically because of its owner, is FAIRFIELD on the Iron Works Road, the home of John Bradford, editor of the KENTUCKY GAZETTE, which began publication in 1787. Both houses have interesting paneling, and HURRICANE HALL French wallpaper in the parlor hung in 1816.

There are a number of houses built during the opening years of the nineteenth century that show little or no stylistic advance over those dating from the late 1700's. The most picturesque is STEEL'S RUN overlooking the creek of that name below the Frankfort Pike. Good-sized houses without halls include the KEEN PLACE (1805—Versailles Pike) and its sister house, the WOOLFOLK near South Elkhorn, originally having stairways between walls (both since altered—see plan of latter), and LOCUST GROVE above the Leestown Pike with the staircase rising in the larger of the front rooms. On this house, as at HURRICANE HALL and the RANKIN cabin in Lexington, the porches were supported by chamfered posts rather than columns.

Other early nineteenth-century houses fall into several categories characterized by height. Two-storied examples take in FAIRVIEW, the WILSON and BUSH houses on the Iron Works Road, the KENNEY house, CEDAR GROVE and MORGANSA on the Paris Pike, PINE GROVE (considerably altered) and WELCOME HOME in the northern section of the county, a number of residences lying between the Georgetown and Frankfort Pikes, CAVE PLACE (1820) off the Harrodsburg Pike, the BRYAN, FOLEY and FALCONER houses on South Elkhorn,

the HEADLEY and HALIGAN on the Tates Creek Pike, the STUART house on the Athens Road and parts of the McCANN house on Todd's Road.

A story-and-a-half type, two-rooms deep downstairs, with four chimneys on the end walls, is represented by HARMONY GROVE (one of the largest) on the Georgetown Pike, PLEASANT RETREAT on the Iron Works, the INNES house (4 mi. NE), the DR. DUDLEY house on the northern outskirts of Lexington, WOODSTOCK (1812-20—see plan) on Todd's Road, HARMONY HALL, the FIELDS and BULLOCK houses south of the Richmond Pike, the CLEVELAND house near the River (see plan and plot plan), the CASSELL house facing the Nicholasville Pike, and FOREST HOME at South Elkhorn, the last—like the WOOLFOLK house—with twin doorways. The DUDLEY house on the Winchester Pike and GLEN ROSE on the Frankfort have chimneys between rooms cutting awkwardly through the upstairs volume.

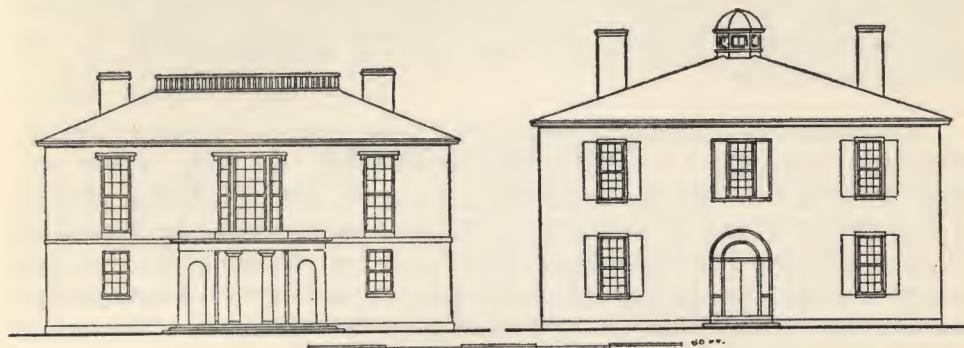
Single-storied houses one room deep seldom provide more than storage space under the roof, though BRYAN'S STATION and HILLDALE (the latter at Huffman Mill and Lemon Mill Roads) contain full-scale staircases to the upper chambers. UNION DALE (N tip of county) provides a variety of room shapes and sizes despite its small dimensions, including two stairways to upper rooms (see plan). Other early single-story houses are SUGAR TREE GROVE and WHITE HOUSE on the Winchester Pike, the SALLIE house on Bryan's (Bryant) Road, MOUNTROSE on the Richmond Pike, the house on East Hickman Creek near the end of the Armstrong Mill Road, VAUCLUSE (the Rev. James Moore house) off the Georgetown Pike, and a house—later enlarged—outside of Lexington on the Versailles Pike.

THE PERIOD OF REFINEMENT

During the first and especially the second decades of the nineteenth century builders in the Bluegrass manifested ingenuity, originality and refinement in their work, some of the most beautiful examples yet produced here dating from this time. The symmetrical, complex composition came into its own, as at the original ASHLAND, the wings of which were completed after plans by Benjamin Henry Latrobe in 1813. More typical of the region is a single-storied scheme of several connecting pavilions, represented by LEWIS MANOR, three miles northwest of Lexington (see plan); and within the city limits: MORTON HOUSE (ca. 1810), ROSE HILL (1812—see plan and plot plan, and front elevation on cover), the WOOLLEY house on High Street before enlargement (then called "Norton Cottage"—see plan), COOLAVIN (ca. 1819) on West Sixth Street, and GLENDOWER (1820) or the Wickliffe home,

all but COOLAVIN with graceful hipped roofs heretofore seldom used. The only survivors in town are the two on Mulberry or North Limestone Street. The PECK house at Mill and Maxwell Streets and PARADISE a mile north of town may be mentioned in this group, both hipped roofed, though more compact in plan. Fan and Palladian doors and windows appear in these houses for the first time, excepting VAUCLUSE, where an earlier recessed porch was enclosed at some undetermined date.

The decade ending in 1820 may be called the period of interest in using unusual geometric shapes, not only in arched openings but in round, oval and polygonal rooms as well. ASHLAND contained several octagonal interiors and probably an oval stairhall (see plan of house as rebuilt). Latrobe's design for the POPE HOUSE in Lexington called for a circular rotunda on the upper, or main, floor, fitted into the rounded ends of the parlors (see plans). The front mass of PLANCENTIA (1815—George-



Front elevation of the John Pope House on Grosvenor Avenue as designed by Benjamin Henry Latrobe (left) and as built (right)

town Pike) had a domed 25-by-30-foot elliptical hall flanked by a pair of octagonal rooms at the ends of a five-part plan (this front portion demolished), undoubtedly similar to the corresponding part of WOODLANDS in the south of Lexington, which survived up to about the time of the first World War.

For excellence of planning no town house can surpass the HUNT-MORGAN at Mill and Second Streets, built for John Wesley Hunt in 1814 (see plan). Facing Mill, the central reception hall is entered through one of the finest fan doorways in America, the arch spanning a void upwards of nine feet. The open-newel staircase is in a separate interior to the north and the office to the south opens onto Second Street. The service wing is off a court screened from the street by a wall and covered by an upstairs porch. The windows of the drawing room extend to the

floor, allowing one to step into the garden on the upper side of the house. Neighboring MOUNT HOPE, built *ca.* 1819 and enlarged in 1841, is noteworthy for its display of carved woodwork, and the BODLEY house (1815) across the park for its elliptical staircase and wroughtiron front fence.

CLASSICISM

The stress laid upon abstract elements during the 1810's was superseded in the 1820's by new architectural effects gained through the introduction of classic orders. This was a reflection of the Federal style current on the East coast, fostered by Thomas Jefferson, Charles Bulfinch, Benjamin Henry Latrobe and others, inspired by the buildings of ancient Rome, adapted to modern needs. A foretaste of the vogue had come into Kentucky in the form of columned doorways, colonnetted mantels and small porticoes (COOLAVIN, CLEVELAND house and LEWIS MANOR) before 1820; but classicism had not characterized an entire domestic architectural design prior to that year. It now manifested itself in two distinct house types.

The first was a spreading pedimented form with an arcuated portico. WHITE COTTAGE (*ca.* 1824—demolished 1940), on Main Street opposite Rose, is the most important example, the round piers and pediment of the 35-foot recessed portico built of brick, with arched or Palladian windows piercing the long facade. The house was elevated upon a high basement suggesting Deep-South influence. As in Jefferson's designs the stairway was unimportant (see plan). The DOLAND house on Harriet's Mill Road has a small recessed portico and brick pediment supported on wooden posts, which design seems to be an interpretation of the arched house in town. A few blocks west of WHITE COTTAGE (site of present Esplanade) the arcuated portico of Susan BELL'S house spanned the entire facade, following a temple scheme. Here the material throughout was wood.

Thomas Jefferson employed the classic orders for monumentality of effect, but nowhere in Fayette County is there any evidence of columns of colossal proportions embellishing residences antedating the Greek Revival period. However, during the twenties and thirties stateliness was achieved in architectural design through incorporating pilasters embracing two stories with a pediment. The house of Matthew KENNEDY—architect of the 1816 Transylvania University building in present-day Gratz Park and the 1827 Medical Hall a block to the south—on Mulberry at Constitution, built probably during the early 1820's, organizes the three central bays by means of giant pilasters and a pediment, with a blind arch breaking through the horizontal cornice and

curving over a central lunette lighting the garret. Before alterations, the house most probably was entered through a fan doorway (see frontispiece). Similar houses are GRASSLAND (1823—on Shelby Lane) in the southern section of the county, and THE MEADOWS (early 1830's—on Loudon Avenue) just east of Lexington. GRASSLAND contains a fine winding staircase in the transverse hall, and an interesting screen of disappearing doors in the adjoining suite (see plan and plot plan).

Because it fits in here chronologically, though categorically stands alone, mention must be made of the interesting house, WINTON (1823), on the Newtown Pike. The rooms of the main part of the house open off a hallway of baronial proportions, the massing of the story-and-a-half house having three pediments at the front (see plan). A little brick cottage was at the back, detached, as were also the kitchen and service quarters to the north. The scheme, following that of the earlier log structures here, was that of a small settlement, not unlike the arrangement of BIRD HILL. WINTON was enlarged into a conventional two-story house following the Civil War, with living and service functions brought under a single roof.

THE GREEK REVIVAL

The Greek Revival style was introduced to this country in the Bank of Pennsylvania at Philadelphia, designed by Latrobe during the spring of 1798. Its appeal in America was overwhelming, attaining a popularity far greater than it ever enjoyed in England or on the continent. In a sense the Greek Revival was the culmination of the classic movement, making use of the simpler Greek archetypes rather than of the more florid Roman, which was, by the way, a tendency encouraged by advances in technical fields, especially with steam-powered carpentry replacing hand tooling. The tendency was toward a bigness that was monumental and imposing. With the new sense of massiveness went a greater awareness of space: doorways now were recessed, interiors made larger, room volumes flowing together through great sliding doors or screens of columns replacing solid partition walls. Details began to be designed by the architect instead of being left to the fancy of the carver, which made for greater unity. First evidenced in Kentucky in the State House (1827-29) at Frankfort, conceived by Gideon Shryock, the initial appearance in Fayette County was in Morrison College designed by the same architect and constructed between 1830 and 1834. The ponderousness of the new style rendered it more fitting for public than for domestic buildings, but its grandeur soon won a place for it in residential architecture. Here in central Kentucky, as throughout the eastern United States, the Greek Revival came nearest to any of becoming the official architectural style of the mid nineteenth century.

The most characteristic type of Greek Revival house in the Bluegrass is a pilastered form with a two-storied portico centered on the facade and triple windows lighting the rooms to either side of a transverse hall. This house may be one or more rooms deep, and has a service ell at the back, usually with recessed galleries of two levels on the sides. The front coupled columns (stucco over brick) could be any of several styles. The first employed the voluted Ionic order, such as SHADYSIDE (1838—Paris Pike), WAVELAND (1847—south end of county—see plan and plot plan), the McCANN house (Richmond Pike—see plan), and the belated example, KIRKLEVINGTON, actually constructed after the close of the Civil War though belonging to the ante-bellum tradition.

For its simplicity and graceful proportions, the Roman Doric was favored over the channeled and more stock Greek Doric. The MOORE house and BUENNA HILL on the Cynthiana Pike, both probably of the late 1840's, represent the type. Another is the house near Bethel having the twin, pyramid-roofed dependencies shown in a plot plan.

By contrast, for elaborateness, the Corinthian was the order selected, the complicated forms of acanthus leaves cast in iron and applied to the capitals. The houses on which it appears generally are the larger and later ones in the group, FAIRLAWN (*ca.* 1850—Paris Pike), CORINTHIA (1854—opposite BUENNA HILL—see plan), and the PETTIT house (*ca.* 1857) on the Nicholasville Pike.

Similar in design to the foregoing, only omitting pilasters and substituting rectangular brick piers for columns in the porticos, are four houses southeast of Lexington, the SPURR house (Athens vicinity), HARTLAND, BELAIR and HIGHLAND HALL, and also the CARTER house in the southwest corner of Fayette, the last two very late constructions. Supports such as these houses had were more economical than columns.

Versions of fundamentally the same scheme, built of wood rather than brick, are SCIENCE HALL on the Hornsback Mill (Briar Hill) Road, and the BOWMAN house on the Harrodsburg Pike, which last has superimposed porches. SPRINGHURST (demolished) on the same pike and LIBERTY HALL near Avon are frame houses of similar lines, except for pairs of windows in place of triple windows, in which respect they are like the brick houses ELMWOOD in Lexington and DELTA on the Armstrong Mill Road.

On the Winchester Pike are four houses very much alike, brick, of two stories, pilastered, with three-part fenestration, a small entrance

portico, hipped roofed, subordinate wings, and probably dating from around 1850. These are the DARNABY and GRAVES houses, LEAF-LAND and DUNREATH.

A species of house with an impressive, colossal-order portico embracing three bays of a five-bayed facade is to be found in WALNUT HALL (1842—above the Iron Works Road) and the McCAULEY house (1851) in Lexington, with elongated Greek Doric pillars; THE ELMS (see plans of last two) and CEDAR HALL (mid 1850's), southwest of Lexington, and the frame house, CLIFTON, near the junction of the Iron Works and Paris Pike, have Ionic columns. The masculine portico added to nearby MOUNT BRILLIANT engages the same scheme. THE ELMS burned in 1940.

Two houses having five-bayed facades and a small entrance portico with recessed doorway above are CASTLETON (1841—Iron Works Road) and the DEDMAN place below South Elkhorn Creek. Other related buildings of this period are the BUSH house and MALMAISON HALL (Cynthian Pike), MAPLE GROVE (near Avon), FORKLAND (Winchester Pike), the HAYES house (1854—Sulphur Well Road), the HENDERSON house near Athens, RICHLAND (Richmond Pike), the HUNTER house and AUVERGNE (Tates Creek Pike), and the CLOUD place (1857—Versailles Pike). The double windows at AUVERGNE—rather than two single ones—bespeak its late origin.

A dignified and distinctive variety of Greek Revival house was that having a colossal portico spanning the central pavilion and with symmetrically disposed lower wings to either side. The most charming example in the county is LEMON HILL (*ca.* 1840) on the Cleveland Pike, a drawing room occupying the front half of the main block (see plan). The GIBSON HOUSE in Lexington was similar, as remodeled by Lewinski prior to the heightening of the wings (see plan), which also occurred at the WEIR house (now called "White Hall") as remodeled around 1910. Here a stairhall is to one side of the three-bayed central pavilion. The same scheme determined the COCHRAN house on High Street (demolished).

Eastward from the last, the PECK house, and its twin on Broadway, the BELL house, are Greek Revival equivalents of the earlier KENNEDY house, with pediment set on pilasters. The later houses have small Ionic entrance porticos, recessed doorways, and hood molds over the windows (similar details added to the KENNEDY house about this time, only the portico was Corinthian). The BUTLER house (*ca.* 1846), near the BELL house, shows the attractiveness of an asymmetrical massing when properly handled (see plan). The lack of strict balance in the LAIRD

house on the Leestown Pike appears to be the failure to build a matching wing, but a glance at the room arrangement reveals no other could have been intended (see plan).

The Greek Revival is thought of generally in terms of its large and grand productions, prompting one to overlook the exquisiteness of its smaller essays. The Francis K. HUNT house (1843) on Barr Street—unfortunately recently demolished—was low and spreading, containing a dozen rooms arranged around three sides of a rear court, that was the living center, and having dependencies distributed along a walk that extended from the side service yard to the back lot (see plan and plot plan). A formal, pilastered facade was presented to the street. The ROGERS house (*ca.* 1845) on South Broadway has a tetrastyle Ionic portico and a high basement containing the services. One of the most delightful of bluegrass houses is MANSFIELD, designed for one of Henry Clay's sons and built east of ASHLAND in 1845. The house provides four rooms on the main floor (see plan) and two above, the kitchen in the basement. The overlay of pilasters and blind windows on the end walls is partially concealed by modern additions.

THE GOTHIC REVIVAL

As the Greek Revival was a culmination of the classic tradition, the contemporaneous Gothic Revival was a romantic reaction. Whereas the former stressed simplicity, bold cubic forms, and architecture divorced from nature, Gothic Revival leaned more toward decorativeness and complex forms, picturesque outlines, and architecture that nestled into its setting. The vogue also came from Europe, or rather principally from England, where its acclaim was due to national pride and sentiment over the indigenous origin of its medieval prototypes, enthusiasm for its having Christian rather than pagan associations, and its greater suitability for residential adaptation due to drawing upon domestic sources. In addition, the romantic movement was considerably augmented by government patronage through the early nineteenth-century Church Building Acts in England; and the Gothic Revival in our own country is thought of principally in terms of ecclesiastical buildings.

The Gothic Revival was introduced into America through "Sedgeley," William Crammond's villa at Philadelphia, designed in 1799 by Latrobe, who later conceived a Gothic design for the Baltimore Cathedral that was not executed. The romantic style put in an appearance in the Bluegrass in the hybrid design of Saint Peter's Catholic Church on North Limestone, built by John McMurtry in 1836-37. The builder combined lancet windows, fancy cresting and a conic spire with classic orders in this church, just

as ten years later he amalgamated crenelations with triglyph-like panels in the parapet of the BECK house on High Street, and brought together gothic vaulted interiors and external Corinthian colonnades in BOTH-ERUM (1851). The imaginativeness of the Gothic Revival is here illustrated in the play of octagonal room shapes, bay windows (see plan), and leaded windows filled with brightly hued stained glass.

The outstanding example of pure Gothic Revival architecture adopted to domestic purposes is LOUDOUN, designed by the New York architect, Alexander J. Davis, for Francis K. Hunt in 1849. Situated near Lexington below the Paris Pike the building is a long, irregular pile seen to best advantage from the front (see plan). McMurtry was the contractor; and after this job he became the chief exponent of the "Collegiate Style" in Kentucky. John McMurtry borrowed certain details for use on his own composition, INGELSIDER, on the Harrodsburg Pike, built for Henry Boone Ingels in 1852. Castiron pinnacles resemble similar features on Lewinski's Christ Church (1845) in Lexington. The L-shaped plan of INGELSIDER shows many advantages over the elongated arrangement of LOUDOUN; and it has affinities to the plan of the same architect's contemporary Greek Revival house, CORINTHIA. The box-like, battlemented gatehouse of INGELSIDER is a unique romantic monument of its kind in America (it is now an apartment building—see plan).

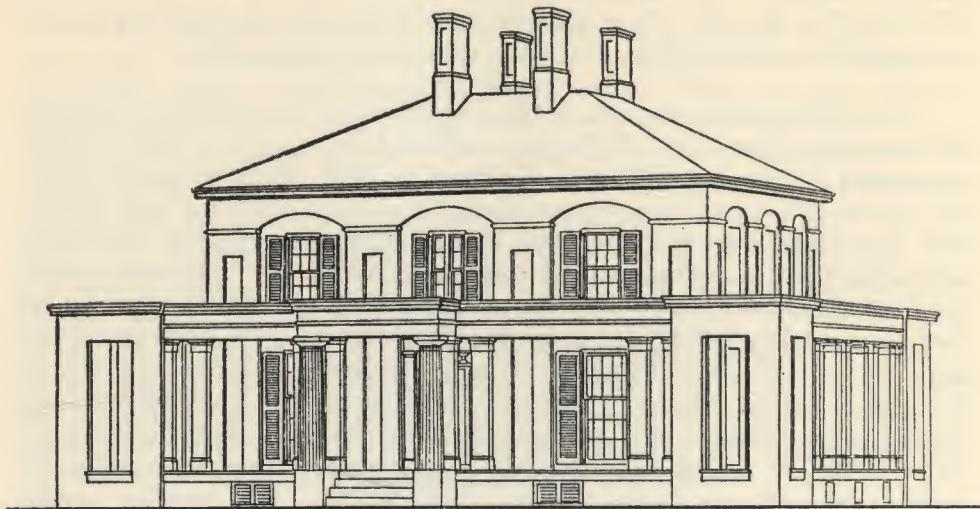
The less ostentatious Gothic Revival counterpart to the castellated type represented by the Hunt and Ingels houses is the cottage variety referred to as the "Pointed Style." Its name is derived from its employment of steeply pitched roofs with acute gables crowned with pinnacles and lined with lace-like bargeboards. The representative specimen in Lexington is the William R. ELLEY VILLA built by McMurtry during the 1850's. Its design is based upon plate XXV in Andrew J. Downing's *The Architecture of Country Houses* (New York, 1850). The layout is cruciform, the front embraced by a deep, traceried porch that extends around to the side wings (see plan). The builder constructed similar homes in surrounding counties.

GLEN ROSE on the Frankfort Pike was remodeled in the pointed style, and the original part of the RUNYAN house farther out is a vertical-board, "carpenter's gothic" construction.

THE ITALIANATE

The other romantic mode of the mid-nineteenth century in the Bluegrass was of Mediterranean inspiration, derived from a type of villa on the Italian peninsula that had seen little change since the time of the Etruscans. It had come into England at the beginning of the

century in a house known as "Cronkhill," planned by the architect John Nash and built near Shrewsbury in 1802. A blocky subdivision of the



*James B. Clay Villa on East Main Street at Forest Avenue
(restored)*

style was referred to as the Tuscan Revival, represented in Lexington by the James B. CLAY VILLA designed by Lewinski in 1845 (see plan), the details of which were Greek Revival, taken from Edward Shaw's *Civil Architecture* of 1836. The characteristic of the Italianate style as a whole, however, was its picturesqueness. Also by Lewinski, CANE RUN (1853) on the Newtown Pike is an asymmetrical pile more or less L-shaped, with a tall square tower fitted into the angle (see plan). The arches of umbrage and windows, and low-pitched roofs with wide eaves remind one of similar elements of "Cronkhill." The massing of the Italianate house is akin to that of the Gothic Revival, whereas decoration generally remained classic—Greek Revival during the early period (as we have seen in the CLAY VILLA), changing to Renaissance in the mid fifties.

Lewinski's ASHLAND, rebuilt for James B. Clay in 1857, followed the disposition of form of the Henry Clay home on the same site, combining octagons with various rectangles and an elliptical stairhall (see plan). The front doorway and Palladian window above were recasts of the original corresponding features, whereas segmented arched windows, quoins, paneled chimneys and castiron bits were redesigned according

to the contemporary vogue. Some of the woodwork of the ASHLAND Henry Clay knew, I believe, was incorporated in the cottage Lewinski built on the estate (see plot plan).

Commenced on the eve of the Civil War and completed a couple of years after its close, the outstanding Italianate villa in central Kentucky is LYNDHURST at High and Rose Streets in Lexington, built for William Fleming by John McMurtry, based on a design in Samuel Sloan's *The Model Architect* (Philadelphia, 1852). The Lexington house is considerably larger than the Sloan scheme. The central feature of LYNDHURST is an octagonal rotunda capped by a great belvedere that admits light through a well into the core of the building (see plan). The villa was finished for R. R. Stone.

In the foregoing brief survey the reader has been led hither and yon from one to another of the existing or previously existing old houses of Fayette County in the endeavor of taking them up in inter-related and chronologic order. It is hoped that through having some former familiarity with the buildings themselves—either by first-hand acquaintance or through any of the accounts and pictures of them printed in books, periodicals, etc.—assisted by the perspective sketches and plans of them on the map, he may have arrived at a more comprehensive understanding of the variety, scope and development of the ante-bellum architecture of the bluegrass region. The present publication is offered somewhat as an experiment, recording on a single large sheet of paper and within the limits of a dozen-and-a-half pages material that ordinarily would require volumes of text and numerous plates to transmit. A definitive study of the subject is still wanting; but for the time being the map and accompanying booklet are issued as a simplified guide for further investigation to those already interested in the early architecture of the region, and as a means of creating more interest in our social heritage among those who have not yet discovered the pleasures and enrichment of one's life that can be derived from this source. The map will have served its purpose and justified the hundreds of hours spent in its preparation if, through calling attention to intrinsic values, it saves from ruin just one fine old house, thereby curbing the tide of unwarranted destruction to a small degree. It is desirable that its effects will go further and reap positive, tangible results in prompting widespread, intelligent restoration.

